

PROJECT MANAGEMENT OFFICE - AUGUST 2021

ART ON THE MOVE

SITE 5

DOHA SQUARE

SUBMISSIONS

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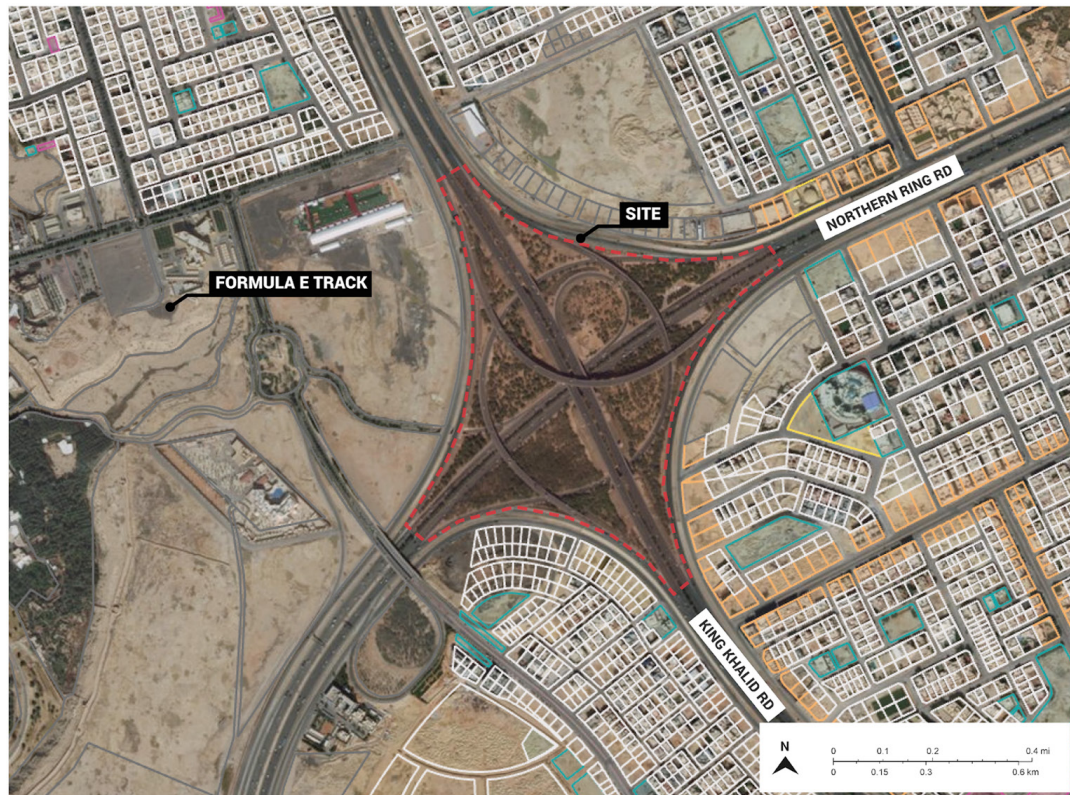
SITE SUMMARY

DOHA SQUARE
GREEN RIYADH SITE



KEY SITE-SPECIFIC CHARACTERISTICS :

- Large intersection west of Location Rabat Square on King Fahd Road
- Proximity to Historic Dir'aiyah
- Elevated highways offer particular surface treatment opportunity



ARTIST PROPOSALS

SITE 5

DOHA SQUARE

SITE 5 PARTICIPANTS

DOHA SQUARE

Green Riyadh Site



Camille Henrot
COUNTRY : France

<https://www.camillehenrot.fr/en/work>



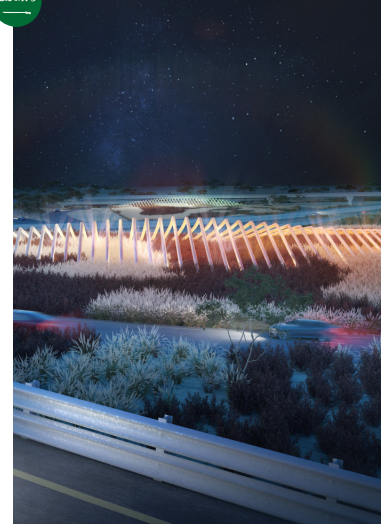
Eilis O'Connell
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COUNTRY : Saudi Arabia

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CAMILLE HENROT



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ARTWORK PHILOSOPHY

Introduction

In early childhood, before we begin to speak and use language, our brains learn to calculate, categorize, compare and contrast. Very early on, children's toys teach them how to differentiate between a circle, a square and a triangle. They play with puzzles, learning that a whole is composed of many smaller parts. They move colored beads along a wire maze, learning about movement and speed. As we grow, our brains take in constant waves of visual and sensorial information in every moment of our days. We learn to process indicators of quantity, location, and distance almost instinctively. We make sense of differences by searching for their similarities, and turn to generalization in order to cope with the sheer sensory overload.

To establish order and predictability, humans have also used mathematics. The science of numbers, quantity and space, with its modern origins in Arab culture, has helped us gain control of differences, accumulations, and their interactions. With mathematics, we are able to represent and understand complex sequences, and make sense of the ways that singular, unique units are part of a larger, multiplicitous whole.

With the generous invitation of the Riyadh Art on the Move Commission Committee, I am eager to propose "Walking Distance", a large-scale installation that engages with the tension between the singular and the multiple, the individual and the collective, the specific and the universal — longstanding themes in my practice. Borrowing its form and shape from the abacus, an ancient tool for calculating, and the bead maze, a children's toy, "Walking Distance" is a playful procession of shapes and forms crossing the center of the Doha Square highway interchange, recalling the human scale of the past nomadic movement of peoples across the landscape and the modern residents that it will soon accommodate.

With the surrounding development of a new neighborhood and constant flow of passing automobiles, "Walking Distance" helps us to contemplate the immense flow of data we experience in our everyday lives, and our unique place within it.



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ARTWORK PHILOSOPHY

“Walking Distance”

The abacus, a calculating tool with known origins in Mesopotamia, allows us to represent a series of numbers, rather than a single sum. The number 45789, for example, could be represented by 4 beads, beside 5 beads, beside 7 beads, and so on. The individual units that compose the whole remain visible throughout the operation. As such, the abacus is an object that simultaneously permits singularity and generalization, with each bead representing a quantity as well as a quality of the whole.

The coexistence of quality and quantity is a source of continual tension in our lives, especially in a contemporary production and data-driven society where the two are often at odds. A bead on an abacus can represent something trivial and impersonal, like the number of boxes of canned tomatoes in a truck or the number of servings of wine that a barrel can contain. But historically, a bead has also represented units of time, like the days of a baby's gestation or the duration of a season of grain harvest. The beads' positions on different wires of the abacus have also been meaningful, depending on the way it is used.

Playing with my child and his toy bead maze, I was struck by the formal and functional similarities between the two objects. I would like to propose a work inspired by the abacus and the bead maze to give shape to their complementary and contrasting logics. Through this visual association, the quantification and production of human life is combined with the immediacy and particularity of childhood play. The arching steel frames can be likened to a kind of census map or graph visualizing human trajectories, while its carnival-esque shapes and larger-than-life beads dance across the interchange like a troupe of characters in a parade. The interchange itself would serve as a site of confluence of these opposing frameworks — masses of population (the sum) composed of cars and automobiles filled with families, couples, and individuals (the beads).

The coexistence of these frameworks would make each permeable to the other, likening data calculation to child's play, seeing generalization as a strategy for understanding, and individual experience as universal.



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ARTWORK PHILOSOPHY

Description

“Walking Distance” would be installed in the middle of the Doha Square highway interchange, with large-scale rails of bent steel tubes stretching out and over the highways, allowing all types of vehicles to pass beneath them. The steel rails would hold hammered steel beads of varying sizes, colors and shapes, referencing the Mesopotamian use of different shapes for different types of items. The installation would be partially lit, and the steel rails would be painted with a light-sensitive reflective paint, animating them at night. The passing headlights of vehicles would illuminate them, creating an interactivity that, just like the arching rails over the interchange, implicates the viewers and vehicles in the artwork’s themes. At the base of each steel rail, the beads would be stacked upon large bronze sculptures of shoes and other common objects. The figures of the shoes serve to humanize the flow of data, which provokes our strategy to calculate and quantify in the first place. Calculation, etymologically, originates from the word for stone, such as those that were used for counting in ancient times.

In addition, I am eager to collaborate with a local landscape architect to redesign the central hub with bushes and flowers that are native to the region. I am interested in a natural, wild and intentional display that would reinforce the importance of the regional landscape and heritage, serving as an organic framework from which the abstraction of numbers can grow.

Conclusion

As humans, we constantly seek out patterns to understand the complexity of our surroundings. We are subjected to an overabundance of information, leading to a rise of generalized anxiety — losing track of things, getting lost, falling behind. To cope with this, we are taught from an early age to absorb the singular into the general. We try to fit our individuality into the norms of what we see on social media. We give our bodies over to health-monitoring apps on our phones, while public and private organizations track our movements, tendencies and interactions in order to calculate and predict our futures. On every level, our world has become a sort of abacus, bearing beads that represent the people in it — both specific in their individual experience, and common in their fungibility. With “Walking Distance”, I am seeking to underscore the relationship between the singular and the universal by giving shape to their origins in the childhood objects of individuals (the bead maze) and of human civilization as a whole (the abacus). “Walking Distance” seeks to humanize our shared experiences as an empathic approach to the world, and at the same time, to recognize the profound importance of subjectivity in human experience. Furthermore, the light-reflecting sculpture, animated by passing cars, creates an image of things in their impermanence.





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ARTWORK DETAILS

Description

Large-scale, abacus-shaped installation; 13 positions with rails, beads and bronze sculptures

Material

Rails: bent steel tubes, coated with reflective paint /
Beads: stainless steel, hammered, painted / Bronze: cast, patinated, afterglow paint

Construction, Engineering Systems

Clamped steel construction with point foundations of different sizes

Dimensions (H x L x W)

17.8 x 16.7 x 195.5 m



Bronze sculptures_ 13 sculptures_A-M _5.4 t

Beads

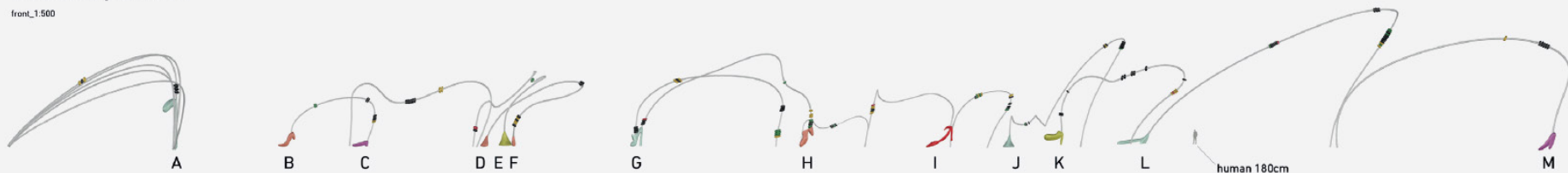
hammered stainless steel
140 pieces _ 0.75 t

Rails

steel tubes_18 pcs_ 566m length
22 cm diameter _ total 21 t

Bronze Sculptures A-M

front_1:500





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LIGHTING SYSTEMS

Illumination concept

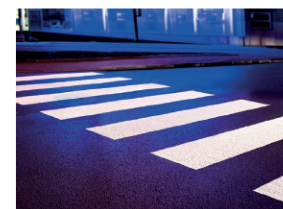
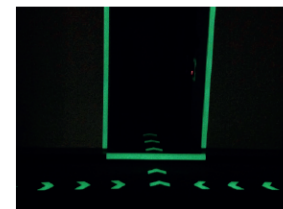
For "Walking Distance", a subtle lighting concept is foreseen, which includes a few spots on the ground. This is to prevent parts from disappearing completely into the darkness and to set specific accents. As some of the bronze sculptures are after-glowing, a certain degree of darkness should be maintained to emphasize the glowing effect. In addition, the steel pipes will be illuminated by passing cars. It needs to be clarified on site how much the specific location is illuminated by the city's surroundings.

Afterglow Paint

Five of the thirteen bronze sculptures are coated with fluorescent paint. This treatment makes the sculptures glow in the dark. After a few hours, the glow will slowly fade. This technique is used in road marking as well as in the Swiss watch industry. A possible cooperation partner is the company Swarco. They describe the product as follows. Afterglow marking systems are markings that store UV light during the day and emit it in darkness in a greenish color. Duration and intensity of the afterglow effect depend on the amount of afterglow aggregates and the layer thickness of the marking and can reach between 8 and 10 hours. The punctually after-glowing aggregates are perceived at larger distances as a continuously illuminated marking.

Reflective Road Paint

For safety reasons, road markings are reflective. As soon as the light from cars hits the paint, it glows silverish white. This effect is caused by millions of very small glass beads on the paint surface. Swarco is a market-leading company that supplies high-performance glass beads (SWARCO SOLIDPLUS) and the matching paint for the steel tubes of Camille Henrot's "Walking Distance". In this way, the sculpture will reflect light at night as soon as it is illuminated by cars. The paint, the beads and their effect will need to be tested for sustainability and durability for this specific use.



Reference images of reflecting painting



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LANDSCAPE TREATMENT

The artist requests a minimally obstructive, low-height, natural landscape to allow the bronze sculpture to dominate the visual experience of the user. The proposed landscape intervention involves the removal of trees in the designated area as well as large planting (shrub and groundcover) to be replaced with local, ornamental grasses and groundcovers planted in organic shapes composed of denser groupings and looser arrangements on the sandy ground. All trees and plants to be removed are proposed to be relocated within the remaining landscaped areas of the traffic clover.

Plants

1 & 2 Bassia, umm haas

3 & 4 Yellow Desert Daisy

5 & 6 Sewan Grass

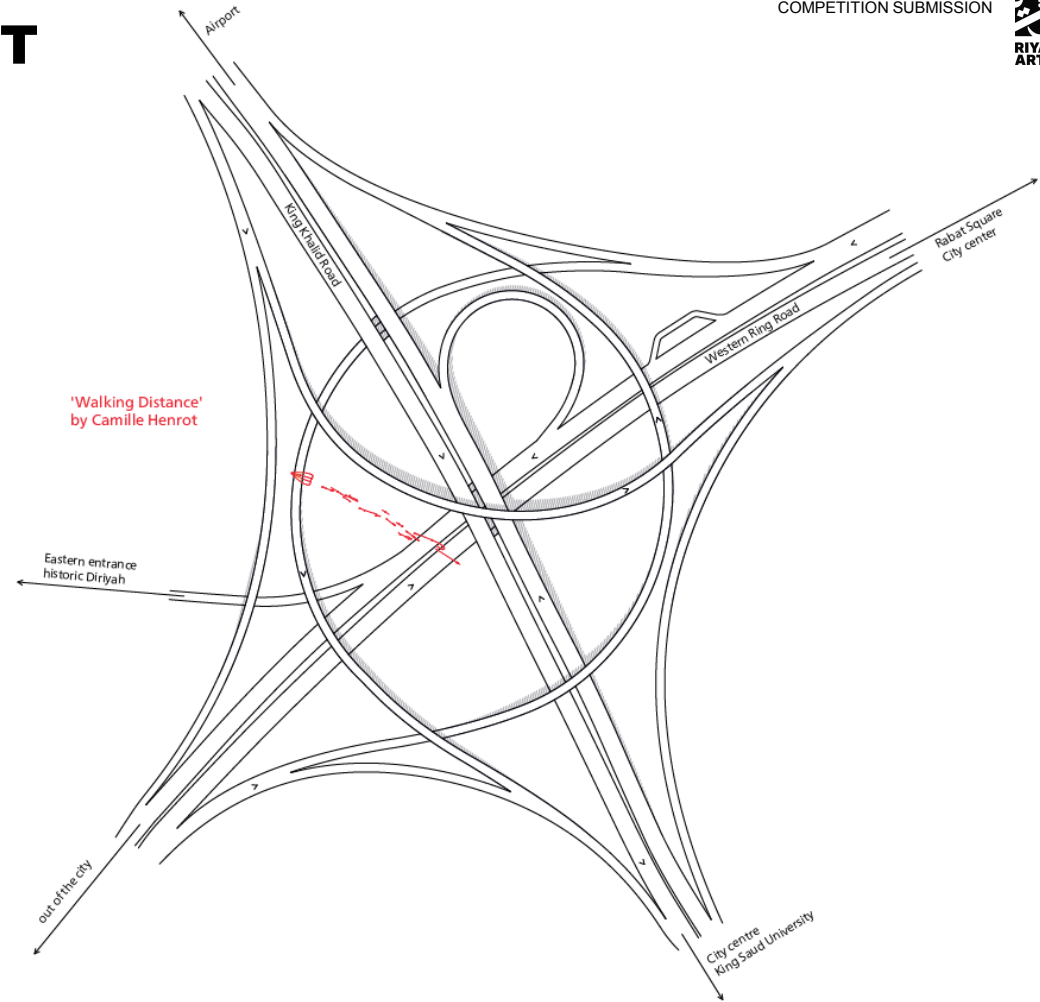




CAMILLE HENROT

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SITE PLAN



EILIS O'CONNELL



EILIS O'CONNELL

UNITED KINGDOM





EILIS O'CONNELL

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ARTWORK PHILOSOPHY

Void Wrap

In a desert environment where we experience vast open space one can sometimes feel the strongest sense of the void.

This was my inspiration for the works I am proposing for Art on the Move and the sculptures explore the idea of 'wrapping the void' hence the title of the series "Void Wrap".

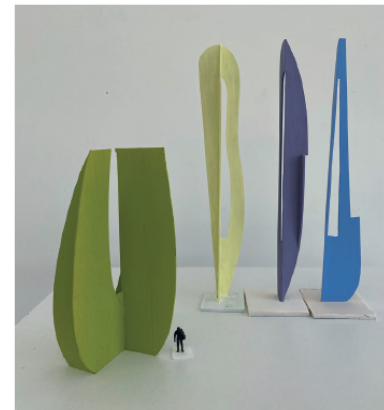
Doha Square is a challenging site and the spaces between the roads demand scale. My proposal is to imbue these sites with a sense of place that over time will be perceived as Landmarks in the public consciousness.

I have created each series of sculptures to be seen in sequence at speed from different directions and elevations with the intention that they will create a visual rhythm that will be stimulating and aesthetically coherent. The sculptures are inspired by the geometry of organic form, created to have impact in the urban environment yet compliment the wider landscape. The sculptures will be made from painted steel for strength and durability. At ??? metres high each work will have an impact at a distance that will increase as the viewers approach at varying speeds.

The orientation of each individual sculpture has been considered at length so that the interaction between each group is visually exciting, new spaces, shapes and colours revealing themselves as one passes from different viewing points making the intersection an endlessly intriguing site.

For each location a dynamic colour range was chosen to compliment the tonal range of the desert environment so that as the sculptures unfurl the sites becomes memorable, each one becoming a significant place with a unique contemporary identity.

EILIS O'CONNELL



Working models for *Void Wrap*



EILIS O'CONNELL

UNITED KINGDOM

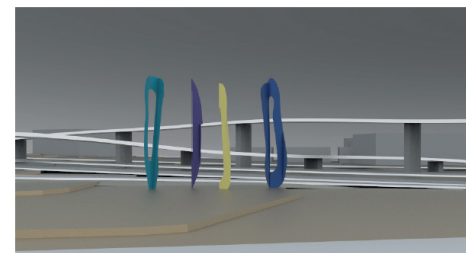
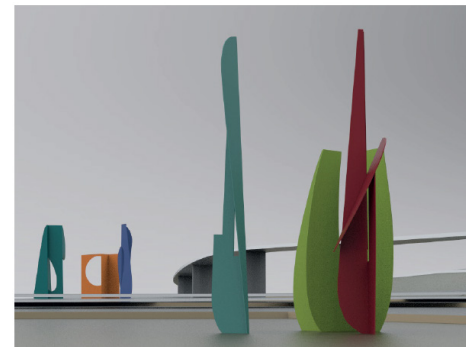
ARTWORK DETAILS

This proposal is for ten monumental steel sculptures to be placed in three sites throughout Doha Square.

Each sculpture will be constructed in steel which has been professionally painted with a paint system suited to the challenging environment.

No. of works at site:	10
Main Material:	Steel
Finish:	Painted
Additional Materials:	As above
Average Height of works:	13.9 m
Average Width of works:	4.5 m
Average Depth of works:	4.5 m
Sub-structure:	Steel sub frame

I have worked with at length with the digital team placing my sculptures in the virtual model for the site to make sure the works have impact both from a distance and as the driver approaches. The negative space between the works will be as important as the positive. EILIS O'CONNELL





EILIS O'CONNELL

UNITED KINGDOM

LANDSCAPE CONCEPT

The totem like “void wrapping” sculptures are grouped on site in pairs of three and four to create a dialogue between each object and the wider bucolic park setting. Their strong vertical form and geometric abstraction contrast to the horizontal alignment of motorway viaduct whilst their shape and spatial relationship changes as seen from different perspectives. Each sculpture has its own distinctive monochrome color. To integrate the sculptures in the landscape a vegetation pattern of curvilinear shapes composed of solid areas of monochrome colors provides a vividly and abstracted ‘color-field’ oasis below the canopy of existing trees. At times, when in bloom, the horizontal expanse of vegetation reveals a complementing color scheme to the vertical totems.

PLANT SPECIES

Lavendula dendata

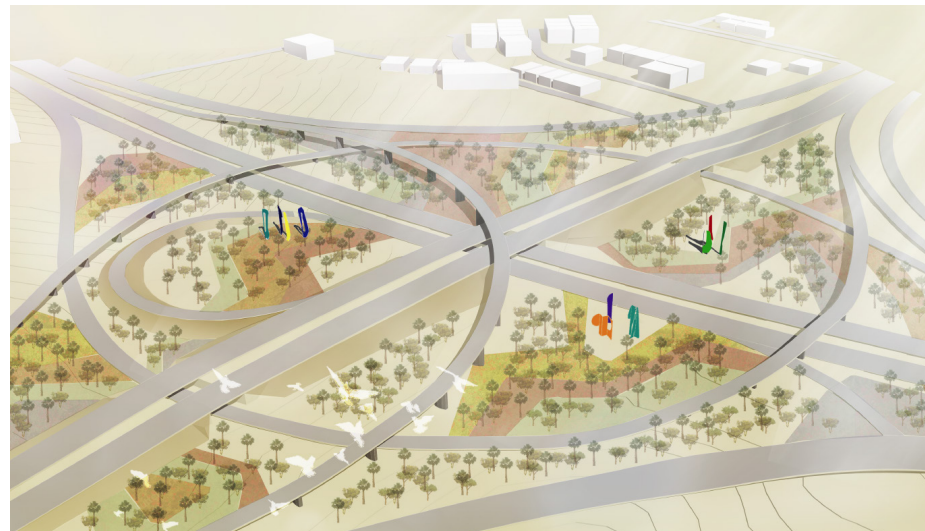
Gazania splendens

Santolinia rosmarinifolia

Tradescantia pallida

Achillea biebersteini

Haemanthus katherinae





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SITE PLAN

Project Management Office
COMPETITION SUBMISSION



ZAHRAH AL GHAMDI



ZAHRAH AL GHAMDI

SAUDI ARABIA





ZAHRAH AL GHAMDI

SAUDI ARABIA



UAP

Zahrah Al Ghamdi, Determination
Doha Square



ZAHRAH AL GHAMDI

SAUDI ARABIA



UAP Zahrah Al Ghamdi, *Determination*
Doha Square



ZAHRAH AL GHAMDI

SAUDI ARABIA

ARTWORK PHILOSOPHY

Determination

Past is an integral part of the present. The past cannot be restored, returned to, or recreated, yet it is the foundation of the present.

We must explore all past moments to benefit from them in our present lives, creating value and an impact. The past should be evoked and drawn to the present. Without evocation of the past to the present, we would lose historical, cultural and social values, memories and stories.

The work has a strong connection to place and site being located in close proximity to the entry of the UNESCO world heritage site of At-Turaif District in ad-Dir'iyah and Diriyah Gate.

Emerging as a monument from the landscape, *Determination* is a work that seeks to resurface local cultural memory and history through a contemporary form. The artist draws strongly from associations with the traditional mud buildings in the old districts of Al-Derah, Diriyah and Al-Shmeissi that have shielded their occupants from the elements for centuries. Today these buildings are receiving great attention from governmental and commercial institutions working on reforms and restorations.

The artist imagines these houses feeling the attention around them as they begin to get up vigorously with resolve to live. The form of the work with its fabric like layers and folds pays homage to the revival and preservation of Saudi's unique cultural heritage that is bringing new life into traditional architecture and allowing it to coexist with us in the present time.

Determination is an expression of feelings and emotions; an unearthing of stories and memories imbued within the walls of our homes.

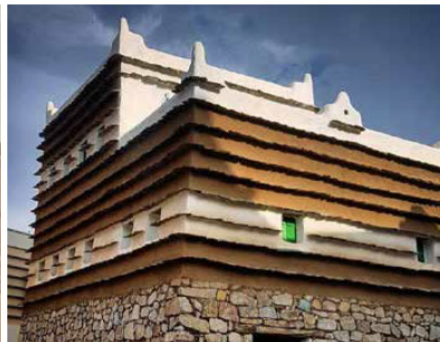




ZAHRAH AL GHAMDI

SAUDI ARABIA

CONCEPT REFERENCE IMAGES





ZAHRAH AL GHAMDI

SAUDI ARABIA

ARTWORK MATERIALS

Dimensions

- Artwork dimensions approximately 14mH x 7.6W x 2.5mD

Materials

- Artwork comprised of a cast aluminum skin (approx. 12mm thick), clad to an internal frame.
- Artist intent for an organic sand-cast texture, with a direct to metal paint rub at varying opacities.
- Final form expression to be developed and defined in future stages

Appropriate material selection is a key factor in the long-term care and quality of public artworks and has been taken into consideration during the development of this concept.

There are climatic conditions for the proposed installation that must be considered during permanent artwork development to ensure the longevity of all artworks. These conditions include fatigue, pollution and UV degradation.

Material Selection

To withstand these conditions, artwork must be of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term public art installations.

Artworks will be constructed from materials such as:

- Cast aluminium
- Fabricated steel sub-frame
- Exterior grade paint hand rubbed



Cast fabric form



Paint-rubbed aluminium



Cast fabric form



Sandstone boulders



LANDSCAPE TREATMENT

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SAUDI ARABIA



Burning for Artwork Elevation

- A simple intervention to help situate the artwork at an elevated height compared to the roadway
- Mounds will vary in height by form and scale, lifting the pieces into view



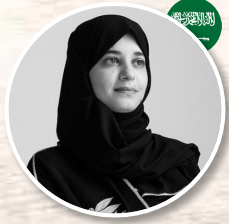
Natural Rock Formations

- Natural rocks and stones will be utilized within the overall composition of the artwork site, reference the artist's practice



Arid Plantings

- Desert appropriate selections for softening outer edges of the artwork boundary between roadway surfaces and the burning



ZAHRAH AL GHAMDI

SAUDI ARABIA

SITE PLAN



NORTH



20m

Scale 1:1300 @ A4

ZAMAN JASSIM

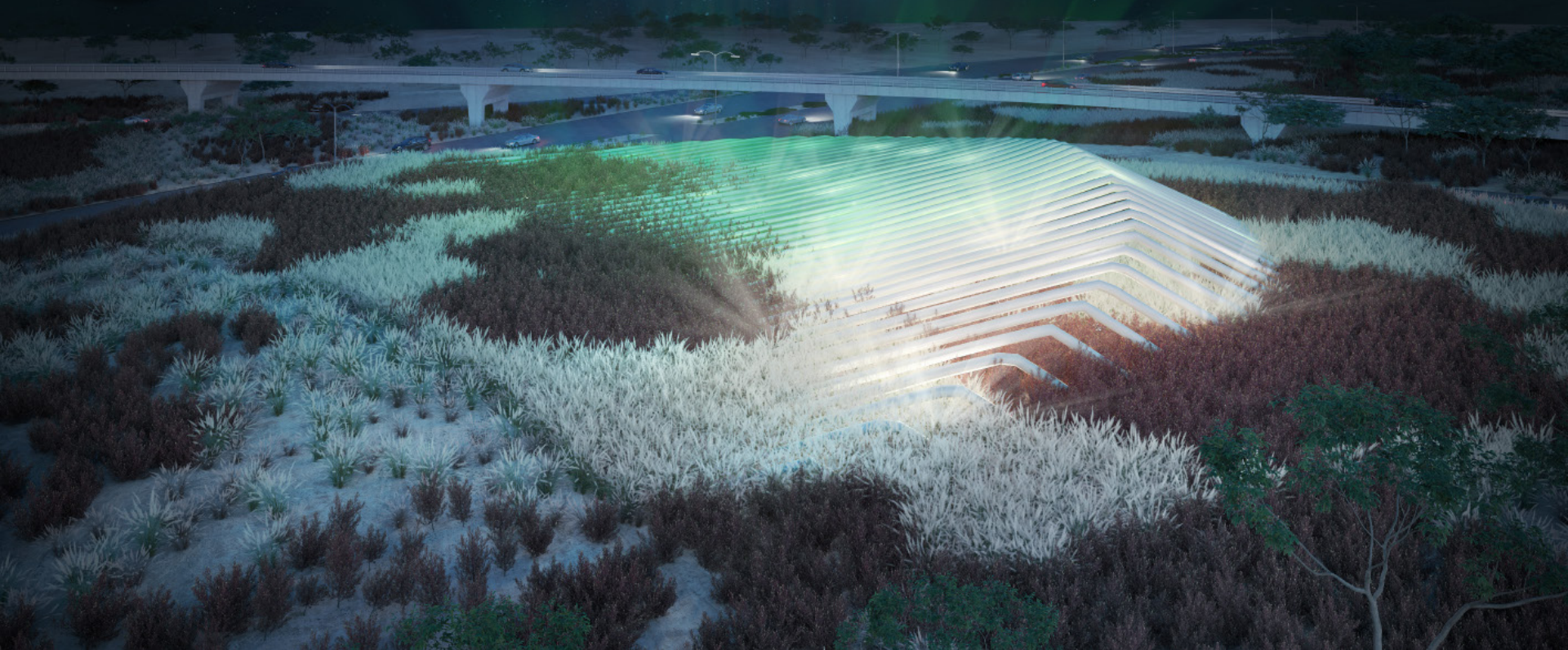
ART ON THE MOVE



ZAMAN JASSIM

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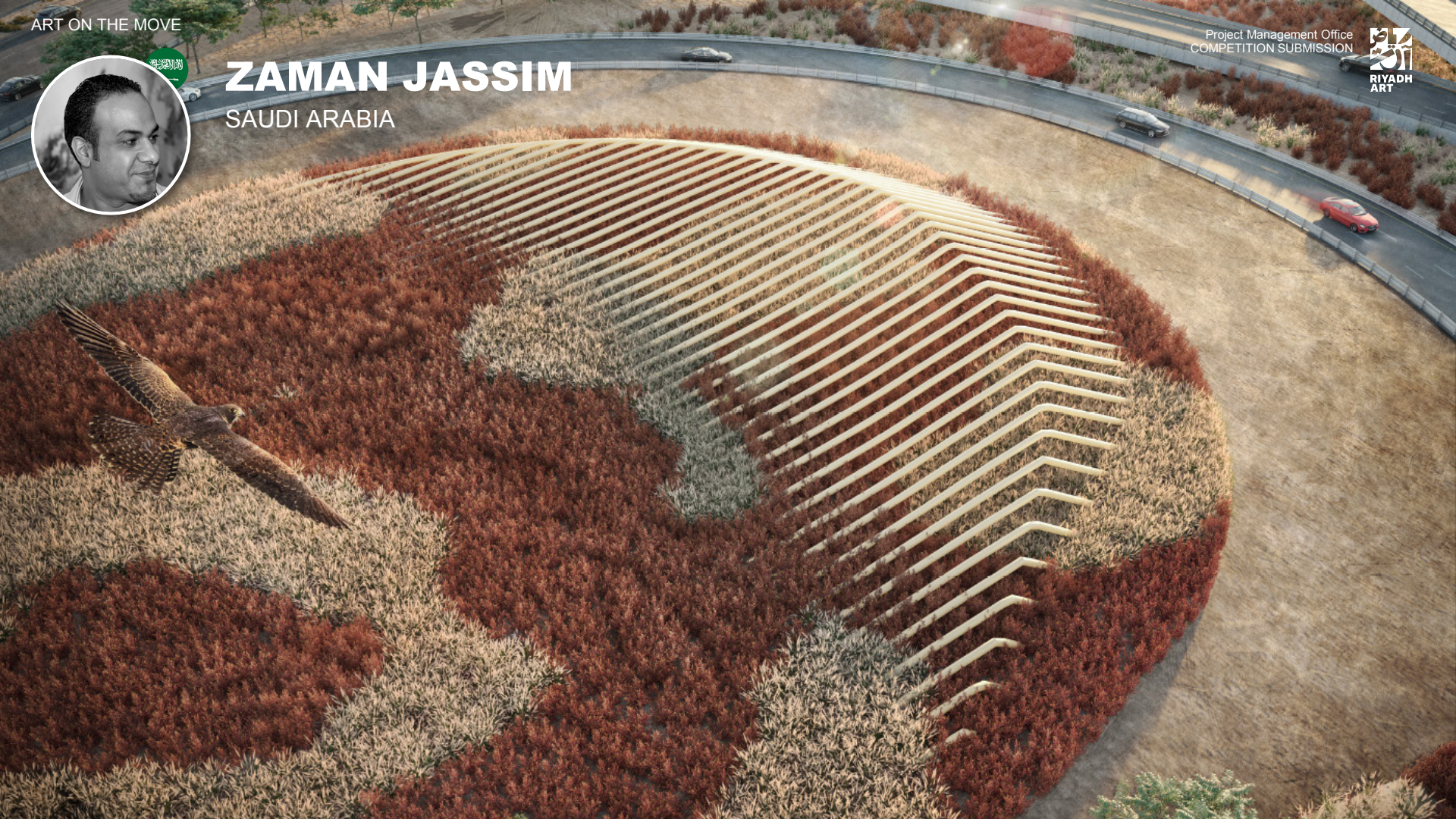
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ART ON THE MOVE



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ARTWORK PHILOSOPHY

GOLDEN DUNES

The **desert environment** has always been a **source of inspiration** in particular **for art and poetry**. My country enjoys a vast desert area that almost every citizen, resident or visitor has seen part of it.

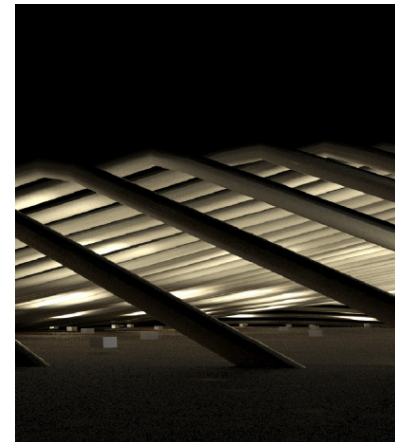
In this artwork I shed light on the desert from a different perspective and at a different angle. Whenever I pass by a **sand dune**, I feel the **awe and the beauty of the composition**, the **dread of prominence**, the **admiration of nature**, the **cruelty of the life of the former nomads** and the **many stories** that have reached us and the stories that have yet to be told. The real challenge is how to **draw from the shapes of those sand dunes** and **transform them into contemporary art**, as if we were **preserving the spirit of the place with a new memory** and a **different concept**.

I am trying hard in this project to exploit the **sculpting of shapes** as a result of the **factors of nature**, air, and sometimes rain. I want to capture these embodied shapes and formations that are not similar to each other but harmonize with each other as **an immortal visual-musical instrument**.

I am working on the embodiment of sand dunes with different methods, materials and tools, abstracting and stripping it from its basic raw material into **simplified, repetitive forms** that are **sometimes separated, connected and complex**, as they give an indication of the reality of the form, which is the most important, in line with the developments of our time and the Kingdom Vision.

After the installation of the design is completed, **simple parts will be added** to the design, taking its idea from the **tulip flower associated with the desert spring** in the Kingdom. This **violet flower** has a great place in the **Saudi heritage** and its **color** was **adopted by the royal reception carpets**.

Zaman Jassim





ZAMAN JASSIM

SAUDI ARABIA

MATERIAL



The Golden Dunes are conceived with a series of shaped “arches”, placed side by side and each slightly modifying their path with some cusps in way to reproduce the irregular shape of a dune.

The “arches” are made of steel profiles S355J2 as per EN Standard, painted with a Painting cycle category C4h as per ISO 12944:5-2018

- Sand blasting SA2,5
- Primer Epoxy High Solid 180 micron
- Top Coat Poliurethane 60 micron

The color of the whole artwork will be “sand” or white, and the proposed lighting of the artwork, placed under the arches, will emphasize the radiant effect of the sculpture during the night.

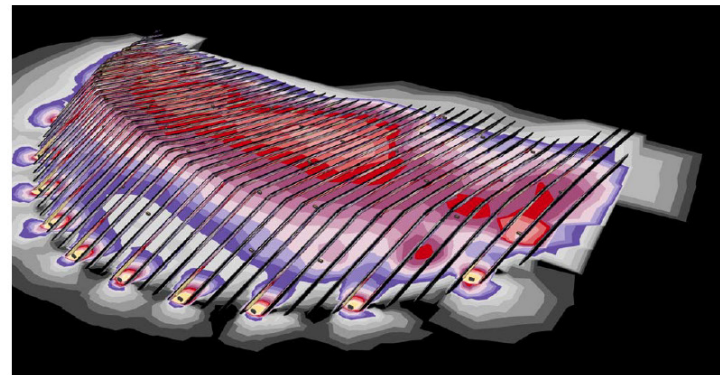
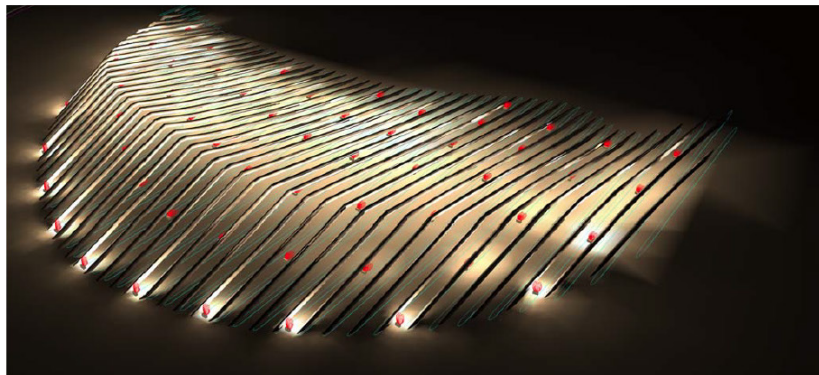
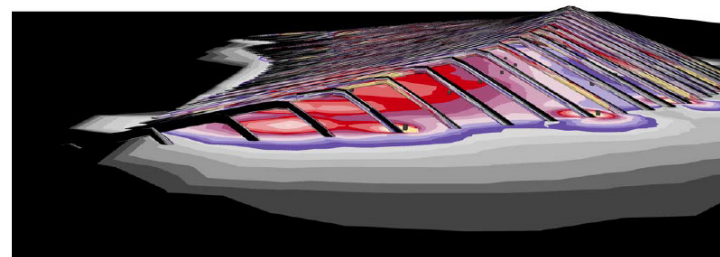
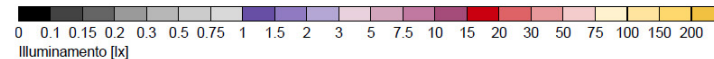
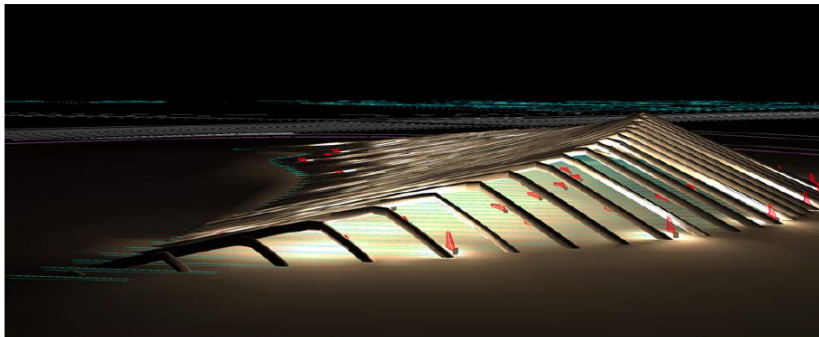
The profiles will be CHS of variable thickness to respond to the different stress along the element.



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LIGHTING SYSTEM



The lighting system is placed on the ground under the sculpture, part of the landscape strategy to emphasize the artwork's elements.
The lighting system is also RGB as different colors could be applied throughout the sculpture giving it flexibility of use.



LANDSCAPE CONCEPT

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SAUDI ARABIA

The concept originates from the idea to use the organic lines of the sculptures as elements that shape a continuous landscape that "break" the crossings and is characterized by shrubs and trees with different planting layouts.

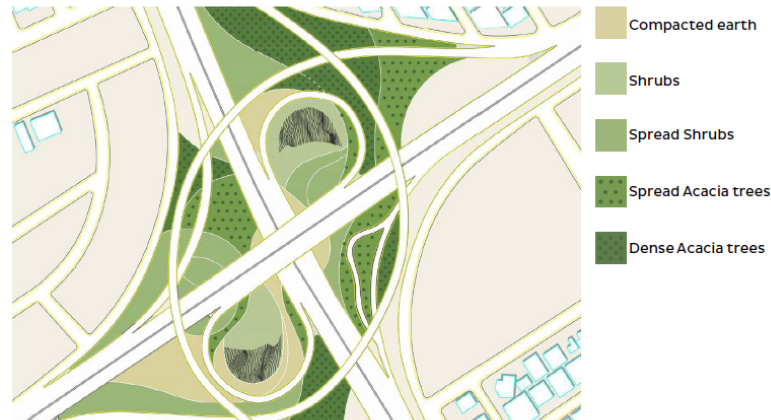
The vegetation will be arranged in order to allow the view to the sculptures from the roads and to emphasize the art installations without entering in competition with them. Nature colonizes the ground under the sculpture creating a dynamic landscape fluttering in the wind.

The optical cones from the roads are the generator element for the disposition of the trees. In this way the art installation will be visible from the different roads and at the same time will be characterized by a foreground made by nature.

The art installation is surrounded by native and local vegetation characterized by low water-consuming grasses (*Pennisetum setaceum*, *Pennisetum rubrum*, *Dodonaea viscosa*) *Vachellia seyal*, and *Acacia* trees.

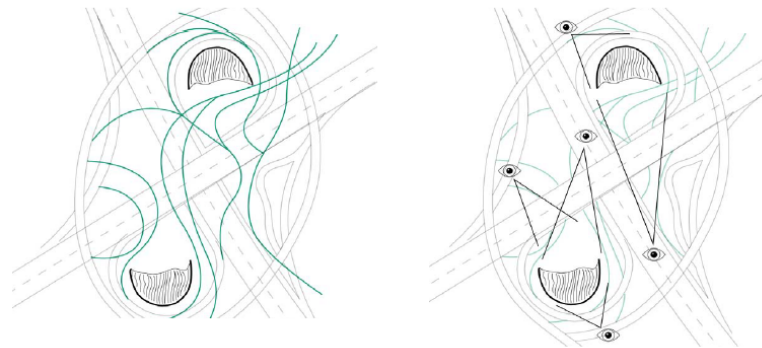
The landscape design wants to go in continuity with the Green Riyadh principles, thought to be sustainable and easily maintained.

Landscape Concept



The shape of the dunes is the generator element for the landscape project

The dunes shape the landscape through organic continuous lines



The lines of landscape are thought to be continuous with the idea to break the crossings.

The optical cones from the roads are the generator element for the disposition of *Acacia* trees.



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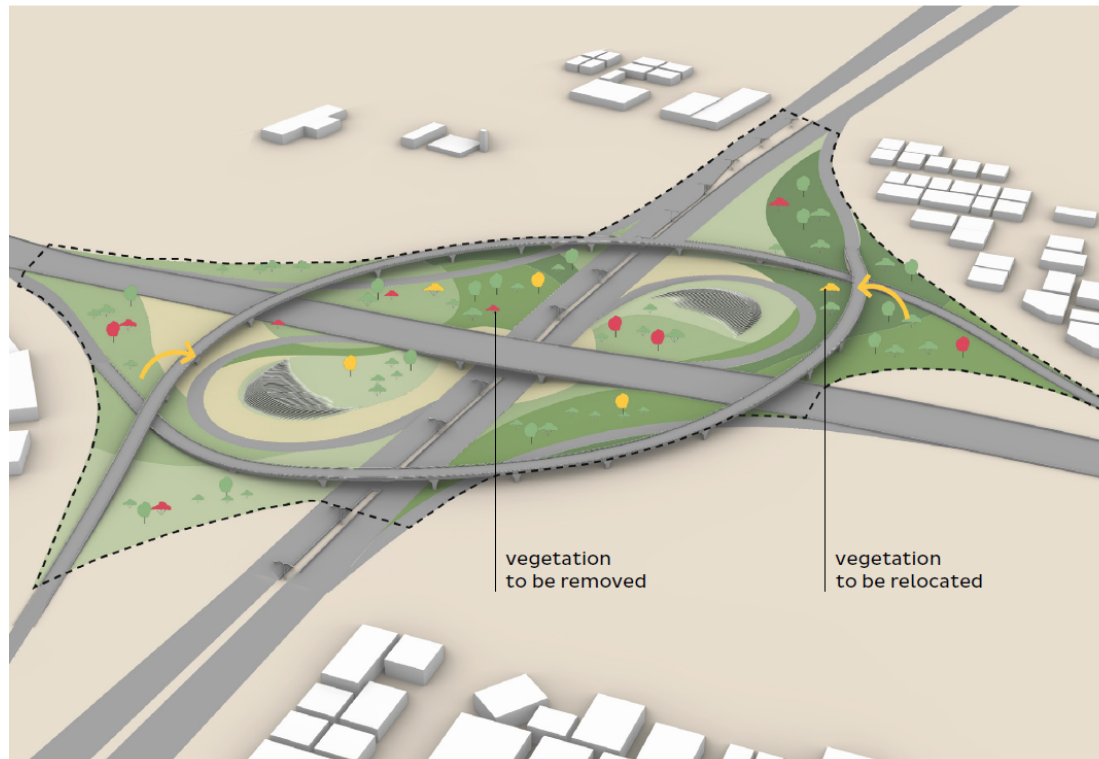
LANDSCAPE APPROACH

SITE 7

The landscape proposal foresees the removal and disposal of all the palms. The other trees should be evaluated by a botanist and only trees in good health will be kept. Only species authorized by Green Riyadh will be kept. The authorized and healthy trees will be relocated within the project area, all the others will be disposed. Lawns and shrubs will be removed and disposed as well as the existing irrigation system. The irrigation's pumps and water tanks will have to be evaluated by an engineer to evaluate their preservation.

Dry-stone walls will be demolished. Stones will be evaluated by the Work Manager and eventually store on site for other uses.

To ensure correct visibility of the sculpture, 10,000 cubic meters of earth will be moved.



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SITE PLAN



END